

Assuck has been topped. You know what I mean if you've heard any of the Avulsion records. They're the bets grindcore band I've heard in years- almost reminds me of Morbid Angel or Carcass. Crazy technical guitars, whirlwind drums, and 1:00 songs... they got it all. What else is there to say? I guess just go buy their records. I called Matt, the guitarist, up the summer of '96 and did this. He was really fun and nice, too. Oh, and they have a 7" and two splits out, which you can get through Vacuum.

I thought that the lyrical content was kind of unusual. Yeah. Like that song about the government releasing AIDS. Is that a view that you all hold, or just whoever wrote the lyrics? Well, Jim, our drummer, and Tony, our vocalist, write all the lyrics, and they're really into the anti-government stuff, all the backdoor bullshit, you know? They're into getting into secret societies. Seeing what the government's really about... As far as that question goes, well, I can believe it. I don't know who wrote that, Jim or Tony, but I know they both feel the same way pretty much on that tune. I can believe it, but I don't know, to tell you the truth. Are they into the government having captive

aliens and all that? Oh yeah, definitely. Oh my God, yes. And they Freemasons? Tony's father is a Freemason, actually. Yeah. It seemed like most of the lyrics were in that vein... Do you think the government could ever be reformed? It think it's all fucked up. I'm kind of middle of the road. I mean, Jim, Tony, and even Eric, our bass player, they're into reading up and all that shit. They read a lot. A lot of underground shit. As far as myself, I got my own personal opinions on things, but we're pretty much the same. I think it's fucked up, that the government is out of control. They have views like, where it's going to be a Nazi kind of thing, where it will be martial law in the US kind of thing. I don't know if I could take it that far, but I do think it's messed up. So they're pretty into this stuff. Oh yeah. Big time! Do people ever think you're a little bit odd for having lyrics like that? Um, no. Actually, a lot of people like them. You can tell with the songs, the way Jim writes the tunes, he's all facts, but Tony's a real songwriter. He'll rhyme things, and get these clever little cliches going on, ya know? Do you write all the music? Yeah, I write all the guitar. See, Jim writes songs all by

himself, he just does drum beats. It's really strange for a drummer to write songs like that, have something in his head, like "Just do this." He plays it for me, and I do guitar parts for them. There's some pretty unusual drumming on there, like doing blast beats on the cowbell and stuff. Oh definitely. He's totally into that stuff. He's got some go-go bells that he's trying to work into the songs. Pretty crazy. Yeah, I was pretty impressed by the drumming. Yeah. I started this band in '92, and it's been through a lot of lineup changes, but he was one of the first. I had a drummer before him, we tried another dude. But Jim, when I met him, I knew that he was the dude I wanted to jam with, pretty much. The way he blasts, be just grinds really fast. I noticed that, and I was like "Yeah, this is exactly what I want!" I was actually impressed by the level of technical skill on everyone's part. Well, Jim's been playing drums for some ridiculous amount of time. He was playing in band in high school, ya know like "the band." I been playing since I was 17, I'm 25 now, so I've been playing for a while. And I took lessons from a guy who graduated from GIT. I love playing the kind of music that we do, don't get me wrong, but

we're all open-minded. Jim listens to classical music and stuff. I look at myself as a guitar player, not some dude in a grind band, ya know? Do you try to make the songs complex? We just try to play something that we like, and that is brutal, you know what I mean? We don't- well, dude, you're not going to hear acoustic shit on our new stuff. It's changed a bit, but not too much. Like I said, we all have different backgrounds, so one song could sound totally punk, the next would be death metal, you know? You were telling me the other day that you all came from really different backgrounds, could you explain that further? I'd have to say that it would have to go back to a high school kinda thing. When I was in high school, I was one - well, I still have long hair, but I'm just saying - I was kind of in the metal crowd, the Metallica, Venom, Slayer, kind of genre. I mean, Napalm Death, too, don't get me wrong, Carcass, and all that, Cannibal... Jim was the same way, too, but he likes a lot of punk, too. And Tony, our singer, he's totally into punk and hardcore. And Eric is kinda... Eric's Eric, just a plain kind of guy pretty much. He likes a lot of stuff, he's still cool, but he doesn't write too much stuff. But

avulsion

grindcore

"The Green Scare," on "Black Line Crimes," you got some Mozart in the background. Yeah, I noticed that. Yeah, so you've got stuff like that. But on this new one, on the Forced Expression split, in the middle of the song, it's a two-part, it's called "Living Life Through the Five Senses," in the middle, there's samples, sound like a Pink Floyd thing, there's a bunch of talking and screaming, but our music is in the background. You'll hear it. I wouldn't say we'd get a keyboard player or anything, but when you're in the studio, a lot of things go. If something sounds good on tape, it sounds good. You were saying that you didn't like a lot of black metal for the lyrical content—I'm just not a Satanist, I guess. Do any death metal lyrics bug you, like say Cannibal Corpse? Gore? I'm not saying they bother me, cuz I don't really care. When I listen to tunes, I listen to the music, I really don't listen to the lyrics. I mean, I want the singer to sound good, but I'm not really a lyric person. But when I do read them, it's like, they're a little childish. Do what they want. As far as gore, I wouldn't write gore stuff, but they can do what they want, but I still like the band. I like Cannibal, I like Carcass,

although the lyrics are kind of silly. It still sounds good. I don't look at it like they have to be fuckin' movie writers or write a book, they're writing tunes. And that's what I listen to. What kind of metal bands are you into? Nothing new, really. I like old Obituary, old Carcass, Morbid Angel. A lot of the bands that are around now, I'm into their older albums, but the newer stuff I could do without. Seems like they got a little weak. Seems like a lot of bands get old and weak. Yeah! You know, like Slayer, that new CD they just came out with [You can tell this is kinda old... we're talking about "Undisputed Attitude." - Finn]? The punk one? That's probably the best stuff they've done in years. That's what I mean, but it sounds good! Do you like any of the old thrash still, like SOD or Hiram? You know, I don't listen to it, but I still got the CDs and tapes, and I'll pop em in every once in a while. Like old Suicidal Tendencies. Nobody liked "How Will I laugh Tomorrow" when it came out. I like it. I like a lot of the guitar playing. Even old Metallica, that's what I learned off of. I wouldn't be as good of a player now if I didn't learn their riffs and solos and shit. I think it's amazing how influential all the old metal bands were on what's hardcore today. Yeah, but it makes sense. If you want to play evil-sounding stuff, if you want your guitars to sound cool, that's where a lot of that stuff comes from. Metal's mostly about guitars, it revolves around that. With the punk and hardcore, it's about the drumming, and how fast that is, and the vocalist. And if you can combine the two, you could get something even harsher. That's exactly what we try to do. A lot of people call us a lot of different things: they call us punk, hardcore, crust, people call us grindcore. I'd like to think of ourselves as a grindcore band, in the sense that we're kind of the way Carcass was, or old Morbid Angel, Napalm Death. It's crossover to me, that crossover between death metal and hardcore. To me, that's what grindcore is. Exactly, that's what I think it is, too. My definition of grindcore is a crossover between hardcore and death metal. You couldn't have said it any better. It's just death metal with more of the hardcore attitude. If Deicide had different lyrics—Oh yeah, if they had political lyrics, they wouldn't be considered death metal. Their music is awesome. I don't

know or hang out with them, I don't give a fuck... [We talk about Buffalo a little bit...] We used to be Slavestate too, I don't know if you ever heard of them. Yeah, the one on Slap A Ham? Yeah, that's the one. That's Tony. He was Slavestate, more or less. Him and I were in Slavestate for a little stint. Huh! I didn't know that, but I always did like them, even if they got no props. Matt Kennedy / Avulsion: 1423 Seneca Creek Rd. / West Seneca, NY 14224



THANKS TO THOSE WHO SEND FLYERS!

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STAGED SHIT

36 CRAZY FISTS #4 / 1 pager: This is Dan from SPAZZ's one page newsletter / zine. It's fuckin dope, almost all West Bay HC shit, covering news, scene reports, interviews, etc. all packed into one page. Also, hardcore and hip hop record reviews. A+ (SASE / PO Box 610112 / Redwood City, CA 94026)

BENT #3 / full, 24pp, copied: All freights, all flicks. Need I say more? This is packed with really high-quality, B & W photos from all around the country... it's dope as fuck, for reals. Get it. A+ (\$1 / PO Box 2283 / Birmingham, AL 35201-2283)

BENT #4 / full, 32pp, copied: Once again, high fucking quality and dope flicks fill this shit up... Plus, naked pictures of a supre hot girl! I'm telling you, this zine is the shit. (\$2, / PO Box 2283 / Birmingham, AL 35201-2283)

DESTROY BABYLON #4 / full, thick, copied: Hardline zine from Ohio. I don't agree with everything in Hardline, but I think that they have a few good things to say. It's too bad they have so much hate and anger in their hearts, though... It's hardline, you know what to expect. I've re-read it many times, and it's certainly thought provoking. The layouts aren't too good, but I guess that's not the point. B (\$2 / PO Box 40941 / Cincinnati, OH 45240)

ENGINE #3 / full, 66pp, offset: One of the best zines I've ever seen. Interviews with ASSFACTOR 4 (scary!), LOS CRUDOS (good), SPAZZ (funny), NOTA, as well as photos, reviews, and some opinions. The interviews are all very in-depth and interesting, avoiding questions like "Are you vegan?" "Are you straightedge?" etc. The layouts are pretty decent, all around a very good zine... A+ (\$3 / PO Box 640928 / San Francisco, CA 94164-0928)

HARDWARE #8 / full, 80pp, newsprint: This is the best zine around, in my opinion. A few people have told me that Inside Out reminded them of HARDWARE, which was a real compliment. To those unfamiliar, HARDWARE is an East Coast sXe zine that takes no prisoners. It's kind of like the BORN AGAINST of zines, as it follows their advice of "Talk shit. Often." I love it. Thick, takes forever to read. Also, has ints with 97A, ENRAGE, IGNITE (great band), and a huge one plus cover by PUSHEAD. A+ (\$2 / 120 Coolidge St., 2nd Floor / Linden / NJ 07036-4302)

HARDWARE #9 / full, 80pp, newsprint: OK, this has interviews with Mouthpiece, Catharsis, Bl'ast, Downcast, Krakdown, and fucking INFEST!! That alone should be enough to get this fine zine, but toss in really entertaining reviews, writing, and photos and the Hardware attitude, and you've got the best zine out there. The layouts look better than ever, too. A++ (\$2 / 120 Coolidge St.,

2nd Floor / Linden / NJ 07036-4302)

POINT FURTHEST FROM THE MIDDLE #3 / full, 44pp, copied: This is bar none the nicest looking zine around, the only close competition would be COMMODITY. Dope as fuck straightedge zine from Seattle with tons of photos of all your favorite HC bands, I fucking love this zine. If you're a nerd, check Carrie's web page at www.nwlink.com/~xcarriex, it's totally cool. This issue has a Seattle scene report and local interviews (BOTCH, NINEIRONSPITFIRE, TRIAL, etc.), and all kinds of cool, funny, neat looking stuff. Really, this is one the best zines out there. A+ (\$2 / 752 N. 103rd / Seattle, WA 98133)

POINT OF INTEREST #13 and #14 / half, 24pp, copied: Hmm, you know I really don't like new punk that much, but I do like this zine. There's none of that "off the man" bullshit or anti-sXe crap or anything else... just coverage of the bands he likes. Interviews with Submission Hold, Cease and Desist, and others. Good, but the layouts are kind of plain. C+ (\$1 / 1004 N. 32nd St. / Renton, WA 98056)

REQUIEM, Winter 95: As death/black metal zines go, this is just OK. It's pretty thick, but also pretty sloppy and poorly done, and for a magazine with so many ads, \$5 seems pricy, since zines like RATIONAL INQUIRER are just as thick but charge \$2. But, anyway, this issue has shit like VADER, IMMORTAL, MOONSPELL, MINDROT, and other shit. The interviews are pretty shallow, as is typical of metal zines, and the photos are of OK quality at best. The CARCASS interview is a bunch of BS which is basically them justifying why they play lame rock instead of grind. But, what the fuck, I read the thing cover to cover in one sitting! C (\$5 / 4465 E Millbrook Rd / Mt. Pleasant, MI 48858)

RUST #3 / #4 / full, 44pp, copied: Damn, I really like this zine... From the slick computer layouts, to the humor, everything is very well done. #4 features a HILARIOUS article on buying guitars, the Hardcore 101 final exam, good hair tips, and other funny shit, as well as interviews with Kiss It Goodbye, Today Is The Day, and Sensefield... The one thing that bugs me, is that they mostly cover that "post-hardcore" rock shit that I hate, but all in all, it's a great zine. One of my favorites. A (\$2 / PO Box 2293 / Seattle, WA 98111-2293)

SEARCH OF SERENITY #1 / full, 32pp, newsprint: I'm sorry, but this zine really fuckin irritated me. First of all, most of it is rants by sXe kids about how much they hate sXe (then why are you straightedge?!!). That's bad enough, but there's other things: The name, for instance. You know they called it Search OF Serenity just so they could write "SOS" instead of "SFS," and they take up two pages to review like a dozen records...

Annoying! However, if you don't like straightedge, to be fair, the zine is OK looking, readable, and all around pretty good for a first issue. C (\$1 / 636 Trace Crossing Tr. / Birmingham, AL 35244)

SOUTHERN FRIED FUNK #4 / full, 24pp, color copied: Bad as fuck graf zine from Tennessee. Tons of skills, this magazine is full of colorful, detailed designs. This is better than most of the bigger graf zines, at least as far as quality of flicks goes. B+ (\$4 / 1517B Church St. / Nashville, TN 37203)

SO, WHY WORRY? #1 / full, 32pp, copied: I really, really, really enjoy reading this zine. It covers territory similar to IO- power violence, sludge, etc. This issue has ints with BOVINE RECORDS, SUPPRESSION, NOOTHGRUSH, and AGORAPHOBIC NOSE-BLEED, as well as lots of reviews and a few miscellaneous things. It looks kind of sloppy, but I think you'll find that the generally "nice" attitude and high quality writing more than make up for the lack of aesthetic appeal. B+ (\$2 / 5711 S. Bruce / Monhans, TX)

UNJUST #2 / half, 72pp, copied: I enjoyed reading this zine, but you may have already seen a lot of it, as there are a lot of reprints. That's fine by me, however, and I wish that political / issue oriented-zines were more widely read. UNJUST has interviews with ARDAC (similar to the ALF), EMS of Surprise Attack, etc. Vegan, pro-life, and sXe... you know what to expect. B (\$2 / 2052 N. 940 W. / Provo, UT 84604)

Um, here's the small z i n e section... Lotsa good zines out there, send em on in! I like most z i n e s , especially sXe and graf ones. Also, I'm going to do the grading system like with the records, just to get to the bottom line quicker, and some info on the zine after the title (s i z e , thickness, and method o f printing).

zines

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